Technicolor
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WONDERLAND—IN COLOR BY TECHNICOLOR

Walt Disney (left) and Dr. Herbert T. Kalmus pause before the Disney Studio "story board," on which key scenes of all Disney pictures are outlined in color sketches before actual production begins. Dr. Kalmus recently paid a visit to the master cartoonist at his huge animation plant in Burbank, California.

For Nearly Two Decades Walt Disney and Technicolor Together Have Brought Untold Pleasure to Millions

"There never was a time in our own work when we were not conscious that we needed color to achieve maximum entertainment in our pictures. For too long it was unavailable to films—and then came TECHNICOLOR."

These words, spoken by Walt Disney, keynoted the conversation which took place at the "Wonderland" Disney film plant in Burbank when the creator of Mickey Mouse, Donald Duck and a host of other elfin cartoon characters was visited by Dr. Herbert T. Kalmus, President and General Manager of TECHNICOLOR MOTION PICTURE CORPORATION.

In that simple phraseology Disney described the happy wedding of the two complex processes whose end result is a delight in charm and simplicity—the Disney productions in Color by TECHNICOLOR which have won the heart of the world.

In his office in the sprawling, 51-acre Burbank studio wherein hundreds of men and women dedicate their lives to fantasy, the cartoon genius elaborated on his initial statement.

"We think of animated cartoons as story books in motion," he told Dr. Kalmus. "A story book in color is a better book—so naturally a cartoon in color is a better cartoon."

Disney's recollection of the day in 1932 when he first saw TECHNICOLOR's then-new three-strip process is still very clear. After witnessing the remarkable demonstration, he called in the late Sid

CONTINUED ON PAGE TWO

TECHNICOLOR ANNUAL REPORT

TECHNICOLOR operations in 1950 showed a marked increase in sales, footage and gross profit over the preceding year of 1949, according to the annual report of TECHNICOLOR, Inc., and its subsidiary, TECHNICOLOR MOTION PICTURE CORP., covering operations for the year ended Dec. 31, 1950.

During 1950, 70 feature length films were produced in Color by TECHNICOLOR, as compared to a total of 45 such pictures produced in 1949.

An impressive new record for 35 millimeter positive print output during 1950 was established, with a total of 312,398,508 feet shipped during the 12 months' period, representing an increase of 45,070,601 feet over the previous year of 1949.

"The outlook for feature pictures to be produced during the year 1951 with Color by TECHNICOLOR is better than it was at the corresponding time in 1950, and greater than ever before," it was stated by Dr. Herbert T. Kalmus, President and General Manager of TECHNICOLOR, Inc., and TECHNICOLOR MOTION PICTURE CORP.

Approximately 70 features are now being produced, or are in preparation at this time, or are under contract for production in 1951.

TECHNICOLOR'S net sales in 1950 were $23,454,250.24. (1949—$20,170,763.13.)

Profit before taxes on income and life insurance expense amounted to $4,258,822.95, as compared to the previous year's total of $3,998,042.69.

Net profit totaled $2,216,173.28. (1949—$2,354,083.08.) Net earnings per share during 1950 were $2.40. (1949—$2.56.)

CONTINUED ON PAGE SEVEN

Dr. Kalmus inspects the vast "color lab," wherein thousands of jars of paint reflect every hue of the rainbow. More than 1000 shades are maintained in stock.

A Disney laboratory worker mixes dry pigment in the preparation of paint. He will add liquid compounded from a "secret formula" which causes the paint to adhere firmly to celluloid and prevents cracking.

BETTY HUTTON—TECHNICOLOR'S SUPER-SALESWOMAN

In Hollywood, the majority of actors and actresses are staunch supporters of TECHNICOLOR, but none more eloquently so than Betty Hutton.

"It's not just my preference for a 'prettier picture,'" Betty insists. "No, indeed—my liking for TECHNICOLOR can be figured on a straight dollars-and-cents basis. I look better in it; audiences like me better in it. And besides, it usually results in higher grosses at the box office—which all of us like to see."

That the actress has the courage of her conviction in the matter is best illustrated by an anecdote relating to one of her pictures of a few years ago.

She had been signed for a musical called "Let's Dance," in which she was to co-star with Fred Astaire. For Betty, this was more than a good role opposite an established, well-loved screen favorite. It was the realization of a years-long dream—Betty Hutton, the poor kid from Battle Creek, Mich., who had literally sung and danced for her supper in those lean days, now the dancing-partner of the greatest master of modern terpsichore that the American stage and screen had ever known.

Glowing at the wonderful prospect before her, Betty learned with a definite shock that the picture was to be made in black-and-white.

CONTINUED ON PAGE SEVEN

WONDERLAND—IN COLOR BY TECHNICOLOR

CONTINUED FROM PAGE ONE

Grauman, master showman whose business acumen even then was legendary in Hollywood, Grauman took one look at the new TECHNICOLOR film sample and fairly erupted with excitement.

"Walt, if you make 'Flowers and Trees' in the TECHNICOLOR process, you've got a booking at the Chinese," he said. "The picture and TECHNICOLOR are made for each other!"

This was Disney's opinion, too—but there was one obstacle. "Flowers and Trees," a Silly Symphony, was already half completed in black and white.

"I started on the greatest campaign of persuasion in my life," Disney said. "There were plenty of our associates—including sales and financial—who thought I was crazy. Cartoons sold well in black and white, they argued. Why change?"

Whatever the arguments in the negative, Disney's must have been better. The monotone version of "Flowers and Trees" was scrapped, and the venture begun anew in Color by TECHNICOLOR. Its reception by the public afforded the greatest testimonial to the Disney personal judgment that it has ever received. That particular Silly Symphony broke all existing records.

A girl places "color key" letters and numbers on model sheets as guides for Disney artists. Coloring an individual "cells" (frames) is then done according to numbered areas on the master model sheet.

From then on, the hand-in-glove future of Disney and TECHNICOLOR was clear. "The Three Little Pigs" constituted another sweeping triumph of color for the Disney studio. In 1935, Disney turned to full-scale TECHNICOLOR, and has worked exclusively in the medium ever since, except for a few official government films connected with the war effort.

"Snow White and the Seven Dwarfs," begun in 1935 and completed in late 1937, was the first feature-length Disney film. It brought the fullest acclaim of critics and public to the shy, modest man who possesses an uncanny knack of imbuing tiny brush-and-ink creatures with full-grown, immensely appealing personalities. Counting productions currently on the drawing boards, exactly 19 feature-length pictures in Color by TECHNICOLOR have been essayed by Disney over the 16-year period since the first.

"Alice in Wonderland" is the film the world is eagerly awaiting at this moment—and it will be released through RKO shortly. With "Alice," Disney and his staff feel they have achieved a new peak in artistry and TECHNICOLOR excellence.

"Perhaps it's not the greatest picture we'll ever make," Disney commented, "for I hope never to stop improving our product. But, up to now, 'Alice' is our top. There were no problems of technique to solve, no 'bugs' to work out. We knew where we were going, every single minute of the time, and I think we got there."

Slated for the future is "Peter Pan" and "The Story of Robin Hood," the latter to be filmed in England entirely in live action. Disney experimented with this more orthodox medium in some of his earlier films, inserting live-action sequences in "Saludos Amigos" (1942), "The Three Caballeros" (1945), "Song of the South" (1946)—in which latter two films animated and live figures performed together—"Fun and Fancy Free" (1947) and "Melody Time" (1948). The success of the all-live "So Dear To My Heart," followed by the recent "Treasure Island," has convinced Disney that he can transfer to human drama the same whimsical imagery and appeal which characterizes his cartoon fables. CONTINUED ON PAGE EIGHT

A laboratory worker mixes paint to match the "standard color chart." So accurate are these values that a Disney artist can use a color by number, perfectly assured that the superimposition of the clear plastic of a "cell"—which alters the color fractionally—will bring it exactly up to a desired matching shade.

Cameraman photographs completed individual "cells" superimposed on background. "Cell" is replaced with another, advancing action, with each frame of film.

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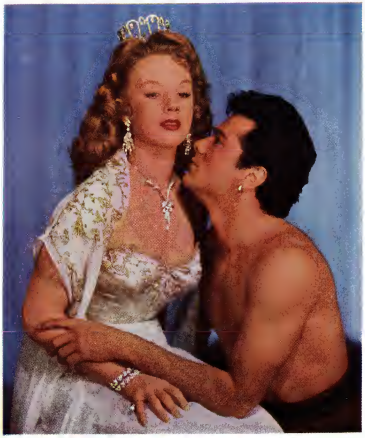
JEANNE CRAIN

TECHNICOLOR'S HALL OF FAME

No. 1 of a series of color portraits of distinguished stars who appear in color by TECHNICOLOR productions.

EXHIBITORS, ATTENTION! This full-page color portrait of lovely **JEANNE CRAIN**, 20th Century-Fox actress currently starred in **"TAKE CARE OF MY LITTLE GIRL,"** is the first in a series of such portraits, suitable for framing for your theatre lobby, of motion picture stars who have added luster to films in Color by **TECHNICOLOR**, and so have won a place in the **TECHNICOLOR HALL OF FAME.**



Splendor of the East: Piper Laurie and Anthony Curtis are seen in Universal-International's tale of old Bagdad, "The Prince Who Was a Thief," in which the pageantry of the ancient east is captured splendidly in Color by TECHNICOLOR.

Lovely but tragic: Ava Gardner is seen in the poignant role of Julie in Metro-Goldwyn-Mayer's "Show Boat," Color by TECHNICOLOR version of the Edna Ferber Classic

The Summer

Marine saga: Robert Ryan is brought face to face with the grim realities of war in this scene from "Flying Leathernecks," RKO's Color by TECHNICOLOR tribute to the airmen of the Marine Corps.

Current R

Colo
TECHNI

She created a sensation: In Universal-International's "Little Egypt," filmed in Color by TECHNICOLOR, Rhondo Fleming portroys the doncer who introduced the eyebrow-elevoting "Hootchy-Kootchy," which wos one of the more memorable feotures of the 1893 Chicogo World's Fair.

Tender meeting: Mary Beth Hughes and Richard Travis shore a romantic moment in the Pine-Thomas production for Poromount, "Passage West," filmed in Color by TECHNICOLOR.

Screen

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ICOLOR

He loves his work: Gene Kelly, on ort student in Poris, is in love with Leslie Coron, whom he hos portrayed on convos here in Metro-Goldwyn-Moyer's "An Americon in Poris." The Color By TECHNICOLOR film introduces Miss Coron to the Americon public.

Technicolor Feature Schedule

CURRENTLY RELEASED

"Al Jennings of Oklahoma" —Columbia
"Apache Drums" —Univ.-Int'l
"Best of the Badmen" —RKO
"Bird of Paradise" —20th Century-Fox
"Double Crossbones" —Univ.-Int'l
"Excuse My Dust" —M-G-M
"Flying Leathernecks" —RKO
"Great Caruso, The" —M-G-M
"Half Angel" —20th Century-Fox
"Last Outpost, The" —Pine-Thomas, Paramount
"Lorna Doone" —Columbia
"Lullaby of Broadway" —Warner Bros.
"Mr. Imperium" —M-G-M
"On the Riviera" —20th Century-Fox
"Painted Hills, The" —M-G-M
"Quebec" —LeMoy-Templeton, Paramount
"Royal Wedding" —M-G-M
"Samson and Delilah" —DeMille, Paramount
"Santa Fe" —Producers-Actors, Columbia
"Smugglers Island" —Univ.-Int'l
"Sugarfoot" —Warner Bros.
"Take Care of My Little Girl" —20th Century-Fox
"Tales of Hoffmann" (Br.) —London Film Productions, Michael Powell
"Valentino" —Columbia

TO BE RELEASED

"Aaron Slick from Punkin Crick" —Paramount
"Across the Wide Missouri" —M-G-M
"Alice in Wonderland" —Disney, RKO
"American in Paris, An" —M-G-M
"Anne of the Indies" —20th Century-Fox
"Bannie Prince Charlie" (Br.) —London Film Productions
"Captain Horatio Hornblower, R.N." (Br.) —Warner Brothers
"Cattle Drive" —Univ.-Int'l
"Cave, The" —Univ.-Int'l
"Cimarron Kid" —Univ.-Int'l
"Crosswinds" —Pine-Thomas, Paramount
"David and Bathsheba" —20th Century-Fox
"Distant Drums" —Warner Bros.
"Elizabeth of Ladymead" (Br.) —Imperadio Pictures, Ltd.
"Elusive Pimpernel, The" (Br.) —London Film Productions
"Fine Day" —Univ.-Int'l
"Flame of the Desert" —Univ.-Int'l
"Flaming Feather" —Nat Holt, Paramount
"Friendly Island" —20th Century-Fox
"Golden Horde" —Univ.-Int'l
"Gone to Earth" (Br.) —London Film Productions
"Half Breed" —RKO
"Happy-Go-Lovely" (Br.) —Excelsior Film Productions
"High Vermillion" —Nat Holt, Paramount
"Hong Kong" —Pine-Thomas, Paramount
"Jet Pilot" —RKO
"Kangaroo" —20th Century-Fox
"Legend of Chuck-A-Luck" —Fidelity, 20th Century-Fox
"Little Egypt" —Univ.-Int'l
"Man in the Saddle" —Columbia
"Mark of the Renegade" —Univ.-Int'l
"Mask of the Avenger" —Columbia
"Maytime in Mayfair" (Br.) —Imperadio Pictures, Ltd.
"Meet Me After the Show"—20th Century-Fox
"Moonlight Bay" —Warner Bros.
"Painting the Clouds with Sunshine" —Warner Bros.
"Pandora and the Flying Dutchman" (Br.) —Romulus Films, Ltd.
"Passage West" —Pine-Thomas, Paramount
"Prince Who Was a Thief, The" —Univ.-Int'l
"Quantrell's Raiders" —Wallis, Paramount
"Quo Vadis" —M-G-M
"Rich, Young and Pretty" —M-G-M
"River, The" (Br.) —Oriental-International Films, Inc.
"Showboat" —M-G-M
"Sons of the Musketeers" —RKO
"Ten Tall Men" —Columbia
"Texas Carnival" —M-G-M
"Two Tickets to Broadway" —RKO
"War Path" —Nat Holt, Paramount
"When Worlds Collide" —George Pal, Paramount

IN PRODUCTION

"African Queen" (Br.) —Romulus Pictures, Ltd.
"Battle of Apache Pass, The" —Univ.-Int'l
"Belle of New York" —M-G-M
"Big Trees" —Warner Bros.
"Bronco Busters" —Univ.-Int'l
"Bugles in the Afternoon" —Warner Bros.
"California Conquest" —Columbia
"Cimarron Kid" —Univ.-Int'l
"Denver & Rio Grande" —Nat Holt, Paramount
"Golden Girl" —20th Century-Fox
"Greatest Show on Earth, The" —DeMille, Paramount
"House on the Square, The" (Br.) —20th Century Fox Prod., Ltd.
"Ivanhoe" (Br.) —M-G-M
"Lydia Bailey" —20th Century-Fox
"No Vultures Fly" (Br.) —Ealing Studios
"Magic Box, The" (Br.) Formerly "The Life of Friese-Greene" —Festival Productions, Ltd.
"Mutiny" —King Bros.
"Quiet Man, The" —Argosy, Republic
"Red Skies of Montana" —20th Century-Fox
"Robin Hood" (Br.) —Disney, RKO
"Saturday Island" (Br.) —Coronado Prods. Ltd.
"Singing in the Rain" —M-G-M
"Treasure of Franchard" —Univ.-Int'l
"Warbonnet" —Paramount
"You and the Night and the Music" —20th Century-Fox

IN PREPARATION

"African Intrigue" (Br.) —Grainger, RKO
"Beachcomber, The" (Br.) —George Maynard Productions
"Bells on Their Toes" —20th Century-Fox
"Big Cast, The" —M-G-M
"Big River" —Wald-Krasna, RKO
"Brave Warrior" —Columbia
"Caballero, The" —Columbia
"Carib Gold" —Pine-Thomas, Paramount
"Covent Garden" (Br.) —J. Arthur Rank
"Father Does a Strip" —20th Century-Fox
"Gilbert and Sullivan" (Br.) —British Lion-Korda
"Golden Hawk" —Columbia
"Hans Christian Andersen Story, The" —Goldwyn, RKO
"Huckleberry Finn" —M-G-M
"I Don't Care" —20th Century-Fox
"Imposter, The" —Edw. Small, Columbia
"Lovely to Look At" —M-G-M
"Lumberjack and the Lady, The" —Pine-Thomas, Paramount
"Merry Widow" —M-G-M
(Musical) (Br.) —Coronado Productions, Ltd.
"One Piece Bathing Suit" —M-G-M
"Pan Tang" —Univ.-Int'l
"Queen's Mark, The" (Br.) —Danziger Brothers
"Sapphire Sal" —Paramount
"Scaramouche" —M-G-M
"Shane" —Paramount
"Silver Nutmeg" (Br.) —George Maynard Productions
"Skirts Ahoy" —M-G-M
"Sleeping Beauty" (Br.) —British Lion-Korda
"Somebody Loves Me" —Paramount
"Son of the Paleface" —Paramount
"Student Prince, The" —M-G-M
"Thief of Damascus" —Columbia
"Three's Company" (Br.) —Sidney Box
"Twenty-One Days" —M-G-M
"Under All Flags" —Univ.-Int'l
"U.S.O. Story, The" —Wald-Krasna, RKO
"Ways of a Gaucho" —20th Century-Fox
"Will Rogers Story, The" —Warner Bros.

Technicolor Short Subjects

CURRENTLY RELEASED

"Alpine For You" —Famous, Par.
"As the Crow Lies" —Famous, Par.
"Barefaced Flatfoot" —United Prods., Col.
"Cat Napping" —M-G-M
"Cheese Chasers" —WB Cartoons
"Chaw Haund" —WB Cartoons
"Double Cross Country Race" —Famous, Par.
"Droopy's Double Trouble" —M-G-M
"Enchanted Island, The" —Warner Bros.
"French Rarebit" —WB Cartoons
"Georgie and the Dragon" —United Prods., Col.
"Golden Egg Goosie" —Terrytoons, 20th-Fox
"His Hare Raising Tale" —WB Cartoons
"His Mouse Friday" —M-G-M
"Hold the Lion Please" —Famous, Par.
"Injun Trouble" —Terrytoons, 20th-Fox
"Kings of the Outdoors" —Warner Bros.
"Land of Lost Watches" —Famous, Par.
"Leghorn Swaggled" —WB Cartoons
"Magical Maestro" —M-G-M
"Making Mounties" —Warner Bros.
"Miner's Forty Niners" —Famous, Par.
"Nit-Witty Kitty" —M-G-M
"Rabbit Fire" —WB Cartoons
"Romantic Riviera" —FitzPatrick, M-G-M
"Roam and Bird" —WB Cartoons
"Seasick Sailors" —Terrytoons, 20th-Fox
"Slicked Up Pup" —M-G-M
"Steeple Jacks" —Terrytoons, 20th-Fox
"Swiss Miss, A" —Terrytoons, 20th-Fox
"Symphony in Slang" —M-G-M
"Tall Timber Tale" —Terrytoons, 20th-Fox
"Thrill of Fair" —Famous, Par.
"To Boo or Not To Boo" —Famous, Par.
"Wearing of the Grin" —WB Cartoons
"Wicket Wacky" —Lantz, Universal
"Word for the Greeks, A"—FitzPatrick, M-G-M

TECHNICOLOR'S SUPER-SALESWOMAN

CONTINUED FROM PAGE TWO

Never the one for indecision, she went before a meeting of Paramount executives. She dwelt on the qualities of the script, the eminence of Astaire, the star of stars. The picture deserved TECHNICOLOR, she pleaded, and asked that the shooting schedule be changed accordingly.

Politely, but firmly, she was turned down.

BETTY HUTTON

The picture was ready to roll;
Mr. Astaire had already agreed to
black-and-white. That was how it would be.

Shortly thereafter, Miss Hutton was guest of honor at the annual Press Photographers' Ball in Washington. Among the scheduled festivities was a dinner at which she was the sole feminine guest. Among those present was Barney Balaban, president of Paramount.

CONTINUED ON PAGE EIGHT

CORRECTION

In the March, 1951, issue of TECHNICOLOR News & Views, color photograph No. 7 on page 4 was erroneously identified as a still from the Pine-Thomas film, "The Last Outpost," released by Paramount. The picture should have been credited to the Nat Holt production, "War Path," a Paramount release.

TECHNICOLOR
NEWS & VIEWS

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TECHNICOLOR ANNUAL REPORT

CONTINUED FROM PAGE ONE

Dividends per share of capital stock amounted to $2, for a total of $1,846,300.00. (1949—$2; total, $1,840,189.00.)

Consolidated current assets were $8,282,-081.87 and consolidated current liabilities were $4,082,877.59. The cash balance and United States Government obligations together, including accrued interest, amounted to $6,233,230.93, on Dec. 31, 1950.

"There have been approximately $533,000 invested in permanent assets during 1950, which brings to completion the expansion program started four years ago," Dr. Kalmus said. "This expansion program was completed within the estimated cost of $3,500,000."

After giving effect to this investment in permanent assets, net current assets have decreased slightly from $4,582,200.80 as of Dec. 31, 1949, to $4,199,204.28 as of Dec. 31, 1950.

The TECHNICOLOR company, Dr. Kalmus stated, "closed the year in a very strong liquid position with more than $6,200,000 in cash and United States Government obligations; approximately $4,200,000 net current assets; no bank loans; no preferred stock; no mortgages."

In May of 1950 TECHNICOLOR announced a reduction of ½ cent per foot for 35 millimeter motion picture theatrical feature release prints on single orders of 250 prints or more and 125 prints or more of short subjects, for distribution and use solely in the United States.

TECHNICOLOR Ltd., the British affiliate company, enjoyed a record breaking increase in both profit and film output in its fiscal year ended Nov. 30, 1950.

Net profit reported was £204,923. (1949—£125,272.) Footage sold and shipped was 101,486,243, an increase over 1949 of 9,304,397 feet. Seven feature pictures were produced by TECHNICOLOR Ltd. in 1950.

With 17 feature films now in production or in act of preparation the report states that "the present outlook is that TECHNICOLOR Ltd. will again exceed the record of previous years in the number of feature length productions photographed and processed by it."

A second announcement of importance during 1950 revealed that a new TECHNICOLOR photographic system had been developed, permitting use of uncorrected incandescent lighting in color photography and decreasing the lighting requirements to a point within the range used for black and white.

"Major studios have tested this new TECHNICOLOR system and the results in all cases received high praise from customers, who foresee not only important savings in production costs, but also photographic achievements hitherto unobtainable," Dr. Kalmus said.

RKO Pontages Theatre—Hollywood, California—RKO Theatres.

Wilshire Theatre—Los Angeles, Calif.—Fox West Coast Theatres

Paramount Theatre—Seattle, Washington—Evergreen State Theatres

Midwest Theatre—Oklahoma City, Oklahoma—Warner Bros. Circuit Management Corp.

United Artists Theatre — Detroit, Mich. (Left) Saenger Theatre—Birmingham, Alabama—Paramount Gulf Theatres (Right)

TECHNICOLOR'S SUPER-SALESWOMAN

CONTINUED FROM PAGE SEVEN

When Betty was asked to say a few words, she rose and faced the assembly. "Gentlemen," she said, "you see me in my true colors—blonde hair, brown eyes, blue dress. Right?"

Appreciatively viewing the pretty young star, the audience acquiesced resoundingly.

"Now, tell me something else, fellows," Miss Hutton went on. "How would you rather see me on the screen—in TECHNICOLOR, which shows me as I am now, or in black-and-white?"

A thundering chorus of "TECHNICOLOR!" swept the room. Betty Hutton, diplomat without portfolio, turned and smiled.

"You see, Mr. Balaban?" she asked demurely.

The picture, "Let's Dance," was made in Color by TECHNICOLOR.

From that film Betty went into "Annie Get Your Gun" for MGM—another triumph both for TECHNICOLOR and for her. She is now before the cameras in "The Greatest Show On Earth" for Cecil B. DeMille, a super-extravaganza which presents all of the gay, gaudy spectacle of the circus in Color by TECHNICOLOR.

By now, Betty refers to herself as "The TECHNICOLOR Kid"—a slangy but nonetheless accurate description of the girl who is so wholeheartedly a proponent of the process.

"I'm afraid it runs in the family, too," Betty smiles. "My 5-year-old, Lindsay, saw her first thunderstorm in the mountains this summer. She wasn't scared a bit—she just stood and watched the lightning zipping around, and then she looked up at me and said:

" 'Mama—wouldn't that be just BEAUTIFUL in TECHNICOLOR?'

WONDERLAND—IN COLOR BY TECHNICOLOR

CONTINUED FROM PAGE TWO

During World War II, Disney training films were in use by every branch of the Armed Forces.

"In some of the technical subjects we were obliged to deal with, adequate representation would have been impossible without TECHNICOLOR," Disney said to Dr. Kalmus. "Weather maps, for instance, became enormously more readable by use of color. Again, when we had to simulate the flare patterns of a bombing run for an RAF training film for pilots and bombardiers, TECHNICOLOR was invaluable."

Among the many official government films made by the Disney studio during the war were four educational pictures which quickly became rated as classics in their fields: "Aerology" (depicting the "inside" of storms, for Navy pilots), "Education for Death," "Reason and Emotion" and "Chicken Little." In January, 1943, 94% of the Disney product bore the label of governmental agencies. In that month, 30,000 feet of negative was exposed—the same amount as had constituted the output of the Disney plant's "biggest year" only a short time before.

Disney's impudent, debunking "Der Fuehrer's Face" won for its creator an Academy Award at a time when the cartoon's prototype was strutting arrogantly through stricken Europe. The effect of this spirited and colorful assault on Nazi ideology perhaps could not be measured precisely in terms of its uplift of American morale, but it was great.

The Disney plant of today is a veritable fairyland to visitors fortunate enough to see the inner workings of the mammoth studio. On the "story board" can be seen key sketches in color, which outline the major action of the latest Disney production. Moving along the "production line," the visitors penetrate the color laboratory (pictured on page two) where, as one astonished viewer commented, "it looks as if a rainbow had exploded." Here the myriad colors necessary to cartoon production are mixed from raw pigments. Here, row upon row of jars of paint line shelves which extend from floor to ceiling, the colors covering every shade of the spectrum. Disney artists work with more than 1000 tones, all carefully numbered, so the matching of shades becomes a mechanical matter.

In connection with the requirements of his everyday work in the animated cartoon field, Disney summed up TECHNICOLOR by describing it simply as "an ideal commercial product."

"It gives us everything we paint," said the Wizard of Wonderland, "and that's all any artist can ask."

It is quite obviously all that his public asks, too: the privilege of seeing, faithfully reflected in Color by TECHNICOLOR, the sprightly wit, the elfin whimsicality and the superb artistry of Walt Disney on the nation's theatre screens.

TECHNICOLOR

IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

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